



## **Guide to the Carlos Ortiz Papers**



**Archives of the Puerto Rican Diaspora  
Centro de Estudios Puertorriqueños  
Hunter College, CUNY  
2180 Third Avenue @ 119<sup>th</sup> St., Rm. 120  
New York, New York 10035  
(212) 396-7877**

**[www.centropr.hunter.cuny.edu](http://www.centropr.hunter.cuny.edu)**

## Descriptive Summary

**Creator:** Carlos Ortiz, 1947-2008

**Title:** The Carlos Ortiz Papers

**Inclusive Dates:** 1940s-2006

**Bulk Dates:** 1976-1993

**Volume:** 48 cubic feet

**Repository:** Archives of the Puerto Rican Diaspora, Center for Puerto Rican Studies

**Abstract:** Photographer, documentary filmmaker and co-founder of the Nubia Music Society. The collection includes the research and production materials for various documentary projects as well as an extensive collection of photographs of the City's Latin music scene, the South Bronx, and Puerto Rican artists, organizations and cultural expressions. Contained are the Nubia Music Society's papers, correspondence, newspaper clippings, articles, pamphlets, photographs (negatives, prints and slides), and audiovisual materials.

## Administrative Information

**Collection Number:** 2009-002

**Provenance:** Gift of Carlos Ortiz

**Processing History:** This project was made possible in part by a grant from the Documentary Heritage Program of the New York State Archives, a program of the State Education Department.

**Transfers:** None

**Copyright:** Center for Puerto Rican Studies, Hunter College, CUNY.

**Restrictions:** Open to researchers without restrictions.

**Technical Access:** Until the necessary playback equipment becomes available or the source materials are reformatted, some materials may be unavailable to researchers.

**Physical Access:** Audio reels (box 31) contain mold, and audio and video reels (box 58-59) show signs of vinegar syndrome. These materials are currently inaccessible.

**Preferred Citation:** The Carlos Ortiz Papers, Archives of the Puerto Rican Diaspora, Center for Puerto Rican Studies, Hunter College, CUNY.

**Processing Archivist:** Joanna Ríos, Sherry Cuadrado and Juana Suarez. Project Supervisor Pedro Juan Hernández

**Date:** June 2013, revised December 2015

## Resumen descriptivo

**Creador:** Carlos Ortiz, 1947-2008

**Título:** The Carlos Ortiz Papers

**Años extremos:** 1940s-1993

**Período principal:** 1976-1993

**Volumen:** 48 pies cúbicos

**Repositorio:** Archives of the Puerto Rican Diaspora, Centro de Estudios Puertorriqueños

**Nota de resumen:** Fotógrafo, documentalista y cofundador de Nubia Music Society (la Sociedad de Música Nubia). La colección incluye los materiales de investigación y producción de varios proyectos documentales, así como una extensa colección de fotografías del ámbito musical de la ciudad de Nueva York, del Sur del Bronx, de artistas puertorriqueños y de organizaciones y expresiones culturales. Contiene documentos, correspondencia, recortes de periódicos, artículos, volantes, fotografías (negativos, impresiones y diapositivas) y materiales audiovisuales de Nubia Music Society.

## Información Administrativa

**Número de la colección:** 2009-002

**Origen:** Donación de Carlos Ortiz

**Historia del procesado:** Este proyecto fue realizado en parte gracias a una subvención del Documentary Heritage Program (del Programa de Patrimonio Documental) de los Archivos del Estado de Nueva York, una dependencia del Departamento de Educación del Estado.

**Documentación separada:** Ninguna

**Derechos de autor:** Center for Puerto Rican Studies, Hunter College, CUNY.

**Restricciones a la consulta:** Está disponible para los investigadores sin ninguna restricción. Algunos materiales no se pueden utilizar hasta que el Centro disponga del equipo de reproducción necesario o hasta que los materiales originales sean reformateados.

**Ficha de referencia:** The Carlos Ortiz Papers, Archives of the Puerto Rican Diaspora, Center for Puerto Rican Studies, Hunter College, CUNY.

**Procesado por el archivista:** Joanna Ríos, Sherry Cuadrado y Juana Suarez. Pedro Juan Hernández, Supervisor del proyecto. Versión al español realizada por Sandra Josefa Adames, Programa de traducción, Hunter College, CUNY.

**Fecha:** Junio del 2013

## CARLOS ORTIZ (1947-2008)

### Biographical Note:

Photographer, documentary filmmaker and long-time resident of the South Bronx, Carlos Ortiz captured life in the Bronx in good times and bad, and as a devoted fan, he documented the evolution of Latin jazz and salsa music by showcasing its greatest stars.

Born in Fajardo, Puerto Rico in 1947, Carlos Gonzalo Ortiz and his family moved to New York City when he was about three years old. The family settled in a tenement on Dawson Street in the Longwood neighborhood of the South Bronx and eventually moved to a brownstone a few blocks away on Beck Street, the street he would live on for the rest of his life.



Ortiz first left the South Bronx to go to Ohio Northern University to study sociology and Spanish (1965-1966). He quickly returned home and began helping out youth sports programs. He also studied briefly at the University of Texas at El Paso (1967-1968). Back in the city, Ortiz worked with various community programs with inner-city youth as an athletic director, counselor and community consultant (1967-1973). As an anti-drug instructor in the city's public schools, he would present slide shows but felt he was not reaching the students. He took his camera, photographed the neighborhood and then set the slides to such music as Marvin Gaye's "Superfly." He showed the students the pimps and pushers who were the students' idols from the song, but he also showed them the neighborhood addicts lying on the street. His desire to combine images and music led Ortiz to New York University to pursue a degree in film, television production and photography (1973-1976).

### Nota Biográfica:

Fotógrafo, cinematógrafo y residente del Sur del Bronx por largo tiempo, Carlos Gonzalo Ortiz capturó en su colección la vida en el Bronx en buen y mal tiempo. Como un ferviente admirador documentó la evolución de la música del jazz latino y de la salsa a través de la exaltación de sus grandes estrellas.

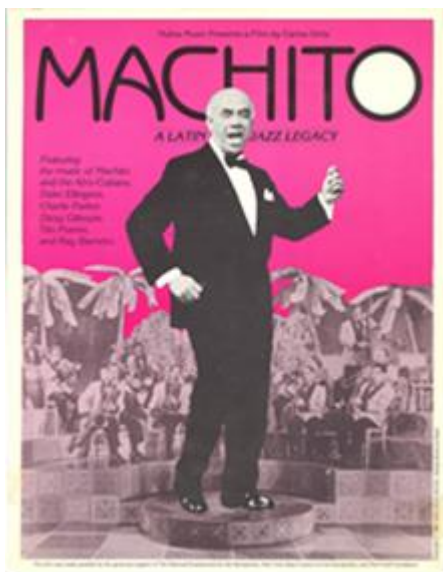
Carlos Gonzalo Ortiz nació en 1947 en Fajardo, Puerto Rico. Cuando tenía unos tres años su familia se mudó a Nueva York y se instaló en un edificio ubicado en la calle Dawson en el barrio Longwood del Sur del Bronx. Poco tiempo después se trasladaron a pocas cuadras de allí a una casa de piedras calizas en la calle Beck, en donde vivió por el resto de su vida.

Ortiz salió del Sur del Bronx en 1967 para ir a estudiar sociología y español en Ohio Northern University y en la Universidad de Texas en El Paso. A su regreso en 1968 empezó a ayudar en programas deportivos para jóvenes. De 1967 a 1973 trabajó en varios programas comunitarios con jóvenes de los barrios como director de atletismo, consejero y consultante comunitario. Solía ofrecer presentaciones de diapositivas en las escuelas públicas como instructor de prevención contra las drogas pero sintió que no estaba llegando a los estudiantes. Tomó su cámara, fotografió el barrio y preparó una presentación de diapositivas usando la música de "Superfly" de Marvin Gaye. Les mostró a los estudiantes los traficantes y los proxenetas que controlaban el negocio de la prostitución que eran sus ídolos en esta canción, y luego les mostró a los adictos del barrio tirados en la calle. El deseo de combinar imágenes y música llevó a Ortiz a estudiar cinematografía, producción de televisión y fotografía en New York University de 1973 a 1976.

Ortiz fotografió ampliamente su barrio del Sur del Bronx y a sus residentes. Con su documental *The South Bronx: An Undeclared War* (El Sur del Bronx: una guerra no declarada), trató de mostrarle al mundo lo que estaba pasando en su comunidad, comparando el Sur del Bronx con las ruinas de Dresden después de la II Guerra Mundial. Siguió muy de cerca la producción de la película *Fort Apache, el Bronx* y luego en un documental posterior (en 1980) recogió la acalorada reacción del barrio ante la representación estereotipada de los residentes. Durante este tiempo, Ortiz trabajó también como fotógrafo independiente para la Compañía de Teatro Rodante de Puerto Rico, documentando sus producciones y la

Ortiz photographed his South Bronx neighborhood and its residents extensively. He tried to show the world what was happening in his community with the documentary *The South Bronx: An Undeclared War*, likening the South Bronx to the ruins in Dresden after World War II. He closely followed the production of the film *Fort Apache, The Bronx* and later captured the neighborhood's heated reaction to the stereotypical depiction of the people in a subsequent documentary (1980). During this time, Ortiz also worked as a freelance photographer for the Puerto Rican Traveling Theatre, documenting their productions and the rehabilitation of their headquarters in a former fire house.

Ortiz collaborated with the Center for Puerto Rican Studies in its founding days, capturing images of the Puerto Rican community in New York (1973-1975). He worked for the New Jersey Public Broadcasting Authority as a producer and director for "Imágenes Latinas," a bilingual series on Latin American culture in the U.S. (1976-1979). He featured Puerto Ricans such as Efraín Ronda, the cuatro maker, and Lolita Lebrón, the Puerto Rican nationalist then imprisoned in Albertson, West Virginia. Ortiz also served as a production director for *Manifest Destiny: 1898*, a documentary on the Spanish-American War, and for *Puerto Rico: Paradise Invaded*, on U.S. and Puerto Rico relations (1977-1978).



Ortiz married Isabelle Leymarie, an ethnomusicologist who had studied the role and function of griots among the Wolofs of Senegal. In 1979, Leymarie and Ortiz, along with José Morales, founded the Nubia Music Society, a non-profit cultural and educational organization whose goal was to "increase the understanding and appreciation of black music from Africa, America and the Caribbean."

rehabilitación de su sede principal en una antigua estación de bomberos.

Ortiz colaboró con El Centro en sus comienzos recogiendo imágenes de la comunidad puertorriqueña en Nueva York (1973-1975). Trabajó para el New Jersey Public Broadcasting Authority (para la Autoridad de Radiodifusión Pública de New Jersey) como productor y director de *Imágenes Latinas*, que era una serie bilingüe sobre la cultura de América Latina en los Estados Unidos (1976-1979). En esa serie presentó las imágenes de puertorriqueños como Efraín Ronda, el fabricante de cuatros y Lolita Lebrón, la nacionalista puertorriqueña encarcelada entonces en Albertson, West Virginia. Ortiz sirvió también como director de producción de los documentales *Manifest Destiny: 1898*, sobre la Guerra Hispanoamericana y *Puerto Rico: Paraíso invadido*, sobre las relaciones entre Estados Unidos y Puerto Rico (1977-1978).

Ortiz se casó con Isabelle Leymarie, una etnomusicóloga con especialización en el papel y la función de los narradores de tradiciones orales entre los Wolofs de Senegal. En 1979, Leymarie, Ortiz y José Morales fundaron la Nubia Music Society (la Sociedad de Música Nubia), una organización cultural y educativa sin fines de lucro, cuyo objetivo era "aumentar la comprensión y apreciación de la música negroide de África, América y el Caribe". En Nubia, Ortiz coprodujo y dirigió el documental *Machito: A Latin Jazz Legacy* (1985) (Machito: un legado del jazz latino). Originalmente, el proyecto Nubia se centró en las raíces africanas de la música latina. En las transcripciones de las primeras entrevista, Machito discute la ceremonia ñáñigo llamada Abakwa y otras costumbres afro-cubanas de su estadía en Cuba. En 1984, las relaciones personales y profesionales entre Leymarie y Ortiz terminaron y ella renunció como presidenta de Nubia. El proyecto Machito continuó a lo largo de este período de transición y su enfoque cambió. En la versión final, el documental se centró en la evolución de la música latina mientras esta se mezclaba con el escenario del jazz de la ciudad de Nueva York. Ortiz viajó extensamente promoviendo el documental en festivales, incluyendo Múnich, Alemania; Sídney, Australia; Gotemburgo, Suecia; Cuba y Puerto Rico. *Machito* ganó el Premio Especial del Jurado en el Festival del Cine de San Antonio, "lo mejor del festival" en el National Latino Film and Video Festival (Festival Nacional de Películas y Videos Latinos), y el segundo premio de "Farola de Málaga", otorgado por votación popular en la Semana Internacional del Cine de Autor en Málaga, España. Ortiz planeaba producir además una serie documental para televisión sobre la música de salsa como se tocaba en el club The Village Gate en la ciudad de Nueva York. Debido a retrasos en la post producción

With Nubia, Ortiz co-produced and directed the documentary *Machito: A Latin Jazz Legacy* (1985). The Nubia project was originally focused on the African roots of Latin music. In the early interview transcripts, Machito discusses the Abakwa ceremony ñañigo and other Afro-Cuban customs from his days in Cuba. In 1984, Leymarie and Ortiz's personal and professional relationships ended and she resigned as Nubia's president. The Machito project continued throughout this period of transition and the focus of the Machito project shifted. In the final version, the documentary focused on the evolution of Latin music as it merged with the New York City jazz scene. Ortiz travelled extensively promoting the film in festivals, including Munich, Germany; Sydney, Australia; Göteborg, Sweden; Cuba and Puerto Rico. Machito won the Special Jury Award at San Antonio's CineFestival, "Best of Festival" at the National Latino Film and Video Festival, and the second "Farola de Málaga" prize, awarded by popular vote, at the Semana Internacional del Cine de Autor in Málaga, Spain. Ortiz also planned to produce a documentary series for television on salsa music as performed at the Village Gate in New York City. Because of delays in the post-production of *Machito* and a hectic post-release and film festival schedule, Ortiz had to abandon *Salsa Meets Jazz*.

Ortiz randomly walked up to Paul Simon at Central Park in 1967 and introduced himself as a fan. The two became friends, with Ortiz showing Simon around the South Bronx and photographing the musician and his band in the recording studio. In 1987, Simon asked Ortiz for help in a new project involving Latin music, a musical based on the life of Salvador Agrón. In 1959, Agrón was a 16-year-old Puerto Rican gang member of the Mau Maus from Fort Green, Brooklyn. He murdered two young men in a Hell's Kitchen park, whom he thought were part of a rival gang. Agrón was sentenced to death – the youngest person sentenced to death row – and was released after 16 years in prison. Ortiz not only took Simon to Puerto Rico and introduced him to Agrón's family and former prisonmates, but also connected Simon to some of the best Latin musicians in New York. Ortiz worked as translator, photographer and researcher for the musical "The Capeman" (1987-1989), which premiered on Broadway in 1998. The show's subject matter was controversial and featured many Puerto Rican actors making their Broadway debuts. The show closed after 68 performances.

By the late 1980s, with the AIDS pandemic expanding exponentially, Ortiz pursued a project about four ex-prisoners who were HIV positive. The "AIDS in Prisons" project, originally called "Fatal Sentence" and later "Spirit of Survival," was supposed to show how the ex-offenders were adapting to life with HIV outside of prison (1989-

de *Machito* y a una agitada agenda posterior a su inauguración y programación en festivales de cine, Ortiz tuvo que abandonar el proyecto la *Salsa Meets Jazz* (La Salsa se encuentra con el Jazz).

En 1967 Ortiz se encontró de casualidad con Paul Simon en el Parque Central y se presentó a sí mismo como un admirador. Se hicieron amigos, y Ortiz le mostró a Simon el Sur del Bronx y fotografió al músico y a su banda en el estudio de grabación. En 1987, Simon le pidió ayuda a Ortiz en un nuevo proyecto musical basado en la vida de Salvador Agrón que incluía la música latina. Agrón era un joven puertorriqueño de 16 años miembro de la pandilla de los Mau Maus de Fort Green, Brooklyn. Asesinó a dos jóvenes en un parque de Hell's Kitchen en 1959 porque pensó que eran miembros de una pandilla rival. Agrón fue condenado a muerte – la persona más joven condenada a pena de muerte – y fue puesto en libertad después de 16 años en prisión. Ortiz no sólo llevó a Simon a Puerto Rico y le presentó a la familia y a ex compañeros de prisión de Agrón, sino que también relacionó a Simon con algunos de los mejores músicos latinos en Nueva York. Ortiz trabajó como traductor, fotógrafo e investigador para el musical *The Capeman* (1987-1989) que se estrenó en Broadway en 1998. El tema del musical fue controversial y contó con muchos actores puertorriqueños que hacían su debut en Broadway. El musical cerró tras 68 presentaciones.

A finales de los 80, con la pandemia del SIDA aumentando exponencialmente, Ortiz ideó un proyecto acerca de cuatro ex reclusos VIH-positivos. El proyecto "El SIDA en las prisiones", llamado primero *Sentencia Fatal* y luego *Espíritu de Supervivencia*, pretendía mostrar cómo los ex reclusos con VIH se reintegraban a la sociedad una vez fuera de la prisión (1989-1992). El documental de una hora de duración presentaría a Gilbert Serrano, activista del SIDA y educador; a Louis Jones, un defensor de la vivienda que empezó el Emmaeus House en Harlem como parte del Stand Up Harlem (Levántate Harlem); y a dos reclusas. La filmación resultó más complicada de lo previsto: el estado de salud de uno de los sujetos empeoró, otro regresó a la cárcel. El equipo de filmación encontró resistencia cuando trataron de filmar al frente de una localidad de intercambio de agujas, en particular de parte de los traficantes de drogas locales; y una cámara con horas de grabación fue robada de la cabina de grabación. El financiamiento era limitado y el proyecto quedó inconcluso.

A finales de los 90, Ortiz retomó su interés por el trabajo social dirigiendo su lente hacia los jóvenes de los centros comunitarios. Fotografió a los niños y al personal del Centro Comunitario Lt. P. Kennedy en el Este de Harlem y a los centros de las Ligas Atléticoas de la Policía (PAL

1992). The one-hour documentary would feature Gilbert Serrano, AIDS activist and educator; Louis Jones, a housing advocate who started the Emmaeus House in Harlem as a part of Stand Up Harlem; and two female prisoners. The filming proved more complicated than originally anticipated: one of the subjects became too ill, another returned to prison. The crew met with resistance when trying to film outside a needle exchange location, in particular from the local drug pushers; and a camera with hours of footage was stolen from the set. Funding was limited and the project was left unfinished.

In the late 1990s, Ortiz returned to his interest in social work by turning his camera on the young people at community centers. He photographed the children and staff at the Lt. Joseph P. Kennedy Community Center in East Harlem and the different Police Athletic League (PAL) centers throughout the city (1996-1999). In particular, he documented the construction, opening and then the very full life of the PAL Longwood Avenue Center, right in his neighborhood. He also worked on creating a video to provide an overview of the center's services.

Ortiz's favorite photographic subject was always what was right outside his door. He photographed his immediate neighborhood meticulously, focusing on buildings, landmarks, businesses and the faces of his community. His photographs were published in such journals as *The Livable City and Neighborhood: the Journal for City Preservation*, published by the New York Urban Coalition. They were also included in the Bronx Museum of the Arts's catalogue for "Devastation / Resurrection: The South Bronx. A Documentary Exhibition" (1980). Ortiz's work, spanning over twenty years in the South Bronx, found its way to larger audiences in gallery shows and museum exhibitions. His "Longwood Avenue 1973-1993" was featured along with the "Urban Masculinity" show at the Longwood Arts Project Gallery (1993). His photographs were also exhibited as part of the "Urban Mythologies: The Bronx Represented since the 1960s" at the Bronx Museum of the Arts (1999). In a Village Voice review, Jerry Saltz noted how "Ortiz's somber pictures portray desolation, emptiness, and sleepwalkers amidst the ruins, and ooze Pulitzer-level power." In a review of an exhibit at the Longwood Arts Project (2001), *New York Times* arts critic Holland Cotter noted how Ortiz's "pictures are reminders that even in its darkest hour, [the South Bronx] was viewed by some eyes with sympathy and love."

As an archival researcher during his documentary filmmaking days, Ortiz described himself as diligent as an FBI agent in going through people's closets trying to find footage and images. In a 1986 interview during a Chicago

por sus siglas en inglés) en toda la ciudad (1996-1999). En particular, Ortiz documentó la construcción, apertura y luego la existencia completa de la PAL Longwood Avenue Center en su barrio. También trabajó en la creación de un video para ofrecer una visión general de los servicios del centro.

El tema de fotografía favorito de Ortiz siempre fue lo que estuviera justo delante de sus ojos. Fotografizó meticulosamente el área de su vecindario, concentrándose en edificios, lugares y monumentos preservados, en las empresas y en los rostros de su comunidad. Sus fotografías fueron publicadas en revistas como *The Livable City* y *Neighborhood: the Journal for City Preservation*, publicada por el New York Urban Coalition (la Coalición Urbana de Nueva York). Fueron incluidas también en el catálogo del Museo de Arte del Bronx: *Devastation / Resurrection: The South Bronx. A Documentary Exhibition* (1980). La obra de Ortiz, que abarca más de veinte años en el Sur del Bronx, se abrió camino hacia un público más amplio con exposiciones en las galerías y las exhibiciones en museos. Su obra "Longwood Avenue 1973-1993" fue presentada junto con el espectáculo "Urban Masculinity" en la Galería de Proyectos de Arte de Longwood (1993). Sus fotografías se exhibieron además como parte de "Mitologías urbanas: el Bronx representado desde la década del 60" en el Museo de arte del Bronx (1999). En la revisión de *Village Voice*, Jerry Saltz observó cómo "las imágenes sombrías de Ortiz reflejaban desolación, vacío y sonambulismo entre las ruinas y transmitían el poderoso vigor del Pulitzer". En una revisión de una exposición realizada en el Proyecto de Arte (2001) de Longwood, el crítico de arte del *New York Times*, Holland Otter, observó cómo "las fotografías (de Ortiz) son recordatorios de que incluso en su momento más oscuro, (el Sur del Bronx) fue visto por algunos ojos con simpatía y amor."

Ortiz asemejó su diligencia como investigador de archivos durante sus días de productor de documentales a la de un agente del FBI, rebuscando en los armarios de la personas tratando de encontrar grabaciones e imágenes. En una entrevista realizada en 1986 durante un festival de cine en Chicago, Ortiz dijo que él "donaría la película a algún tipo de biblioteca con el único propósito de que la gente pudiera utilizarla para investigación en caso de que quisieran continuar con la música. Continuar con el ritmo". Con los futuros investigadores en mente, Ortiz donó su colección al Centro en el 2004, a fin de que su trabajo estuviese disponible a la comunidad. La Galería del Centro organizó la que fue su última exposición, una exhibición individual de su obra fotográfica en 2005. A pesar de que había buscado tratamiento en diferentes ocasiones, Ortiz perdió la

film festival, Ortiz said he would “donate the film to some kind of library so people can just use it for research if they want to continue the music. Continue on the beat!” With future researchers in mind, Ortiz donated his collection to the Center for Puerto Rican Studies in 2004, in order for his work to be available to the community. The Centro Gallery hosted what would become his last exhibition, a solo showing of his photographic work in 2005. Although he had at different times sought treatment, Ortiz lost his battle with alcoholism in 2008. He is survived by his only son, Jean-Carlos Ortiz.

batalla final contra el alcoholismo en 2008. Le sobrevive su hijo Jean-Carlos Ortiz.

### **Sources / Fuentes:**

Boseman, Keith (Interviewer) and Ortiz, Carlos (Interviewee). (1986, August 2). Interview transcript Humboldt Park, Chicago, IL, 1986 Blacklight Film Festival.

Cotter, Holland. (2001, October 26). Art Review: “It makes me sick.” New York Times.

Dubner, Stephen J. (1997, November 9). The Pop Perfectionist on a Crowded Stage. New York Times Magazine.

Jimenez, Lillian (Interviewer) and Ortiz, Carlos (Interviewee). (2005, October 26). Interview transcript (phone) for the Center for Puerto Rican Studies’ Oral History Project.

Nubia Music Society. Machito: A Latin Jazz Legacy. New York: Icarus Films, 1987.

Saltz, Jerry. (1999, August 10). Bronx Tales. Village Voice.

Note: Biographical information was also derived from the collection.

### **Selected Bibliography and Related Collections / Bibliografías seleccionadas y colecciones relacionadas:**

Ortiz, Carlos, Artist File. Longwood Arts Project (LAP) and Gallery at Hostos Community College, CUNY.

Ortiz, Carlos, Artist Interview. Interview recorded for Puerto Rico and the American Dream (PR Dream).

Ortiz, Carlos. Joe Conzo Archive. Cornell University Library Hip Hop Collection, #8021. Division of Rare and Manuscript Collections, Cornell University Library.

Jonnes, Jill Collection, South Bronx Rising, 1984-2002. Special Collections. Lehman College, CUNY.

Jonnes, Jill Papers, Harry T. Johnson Collection, 1885-1984. Special Collections. Lehman College, CUNY.

## Scope and Content:

This collection documents Carlos Ortiz's two main interests: Latin music and the South Bronx. It is a resource for research on the history of the South Bronx, and in particular, the Puerto Rican community in the Longwood neighborhood, from the dire 1970s to the rebirth in the 1990s. The collection also serves to understand the New York Latin jazz and salsa scene and its legendary stars in a musical and historical context, including Ray Barretto, Celia Cruz, Frank "Machito" Grillo, Charlie Palmieri and Tito Puente. It contains materials on the political movements, demonstrations and protests in the city over the course of thirty years. Community institutions such as the Puerto Rican Day Parade, the Puerto Rican Traveling Theatre and the United Bronx Parents are also represented.

The collection spans from 1971 to 2005, with the bulk of materials dating between 1976 and 1993. It includes the Nubia Music Society's papers, correspondence, newspaper clippings, articles, pamphlets, photographs (negatives, prints and slides), and audiovisual materials. The folders are organized alphabetically, with some exceptions. The materials are for the most part in English with some in Spanish.

### The collection is divided into the following series:

- I. Papers (1971-2002)
- II. Photography (1940s-2006)
- III. Audio (1980s-1990s)
- IV. Video (1970s-2000s)
- V. Additions (1970s-2000)

## Alcance y contenido:

La colección de Carlos Ortiz documenta los dos temas favoritos del artista: la música latina y el Sur del Bronx. Es un recurso para la investigación sobre la historia del Sur del Bronx y en particular de la comunidad puertorriqueña en el barrio de Longwood, desde los nefastos años 70 hasta su refloreamiento en los años 90. La colección sirve además para entender el escenario del jazz latino y la salsa de Nueva York y sus legendarias estrellas en un contexto musical e histórico: Ray Barretto, Celia Cruz, Frank "Machito" Grillo, Charlie Palmieri y Tito Puente. La colección contiene materiales sobre los movimientos políticos y las manifestaciones y protestas en la ciudad en el transcurso de treinta años. Instituciones comunitarias como el Desfile Puertorriqueño, el Teatro Rodante de Puerto Rico y el United Bronx Parents (la Unión de Padres del Bronx) también están representadas.

La colección abarca desde 1971 al 2005, y la mayor parte de los materiales pertenecen a los años entre 1976 y 1993. Incluye los documentos de la Nubia Music Society (la Sociedad de Música Nubia), la correspondencia, los recortes de periódico, los artículos, los folletos, las fotografías (negativos, impresiones y diapositivas) y los materiales audiovisuales. Las carpetas están organizadas alfabéticamente con algunas excepciones. En su mayor parte los materiales están en inglés y algunos en español.

### La colección está dividida en las siguientes series:

- I. Documentos (1971-2002)
- II. Fotografías (1940s-2006)
- III. Grabaciones de sonidos (1980s-1990s)
- IV. Videos (1970s-2000s)
- V. Ingreso (1970s-2000)



## **Access Points / Términos de Acceso:**

### **Name / Nombres**

Barretto, Ray  
Colón, Miriam  
Cruz, Celia  
Gigante, Rev. Louis R. (Father Gigante)  
Grillo, Frank "Machito" -- 1908-1984  
Jones, Louis (AIDS activist)  
Lebrón, Lolita -- 1919-2010  
Leymarie, Isabelle  
Morales, José  
Palmieri, Eddie  
Puente, Tito -- 1923-2000  
Ronda, Efraín  
Serrano, Gilbert (AIDS activist)  
Simon, Paul -- 1941-  
Socarrás, Alberto

### **Subject Organizations / Nombres Corporativos**

ACT UP New York  
La Casa de la Herencia Cultural Puertorriqueña  
The Center for Puerto Rican Studies / Centro de Estudios Puertorriqueños  
FAO Schwartz  
Fuerzas Armadas de Liberación Nacional Puertorriqueña (FALN)  
The Hit Factory  
Hostos Community College  
Lt. Joseph Kennedy, Jr. Community Center  
Madison Square Garden (New York, N.Y.)  
Museo del Barrio  
Nubia Music Society  
Nuyorican Village Theater  
Police Athletic League  
Police Athletic League Centers  
Puerto Rican Day Parade  
Puerto Rican Traveling Theatre  
SOB's (Sounds of Brazil Club)  
St. Athanasius Church  
Taller Boricua  
United Bronx Parents, Inc. (UBP)  
The Village Gate

### **Subject Topics / Temas**

AIDS (Disease)  
AIDS (Disease) -- New York (State) -- New York  
*Fort Apache, The Bronx* (Motion Picture)  
Hispanic Americans -- Music -- History and criticism  
Hispanic Americans -- New York City (N.Y.)  
Jazz -- History and criticism  
Latin jazz  
Latin jazz -- New York (State) -- New York

Nationalism -- Puerto Rico  
Nationalism -- Puerto Rico -- History -- 20th century  
Puerto Ricans -- New York (State) -- New York  
Puerto Ricans -- New York (State) -- New York -- Social conditions  
Salsa (Music)  
Salsa (Music) -- New York State -- New York -- History and criticism  
Subways -- New York (State) -- New York

### **Subject Places / Nombres Geográficos**

Camp Mela (Cuba)  
Bronx (New York, N.Y.) -- Buildings, structures, etc.  
Bronx (New York, N.Y.) -- History -- 20th century  
Bronx (New York, N.Y.) -- Social conditions -- 20th century  
Bronx (New York, N.Y.) -- Social life and customs -- 20th century  
Longwood Historic District  
South Bronx Father Gigante Plaza-South Bronx

### **Document Types / Tipos de documentos**

Articles  
Audiocassettes  
Clippings  
Correspondence  
Film reels  
Photographs  
Publications  
Videotapes

## Series I: Papers (1971-2002)

The majority of this series is made up of the Nubia Music Society's papers, particularly relating to the production of the documentary film *Machito: A Latin Jazz Legacy*. The papers also include the project proposals and research files for two other documentary projects: one on salsa and jazz at New York City's Village Gate, and the other on HIV-positive prison inmates and the challenges the ex-offenders face reentering society. The papers are organized chronologically, starting in the 1970s with the research files for some of the early documentary efforts and television work, and ending with some reviews of Ortiz's photography exhibitions.

## Serie I: Documentos (1971-2002)

La mayor parte de esta serie está compuesta de los documentos de Nubia Music Society (la Sociedad de Música Nubia) y en particular de todos los archivos relativos a la producción del documental *Machito: A Latin Jazz Legacy* (*Machito: Un legado del Jazz latino*). Los documentos incluyen también las propuestas y los archivos de investigación para otros dos proyectos documentales: uno de salsa y jazz en el club The Village Gate de la ciudad de Nueva York y el otro sobre los reclusos VIH-positivos y los desafíos que estos enfrentan cuando se reintegran a la sociedad. Los documentos están organizados cronológicamente, comenzando en los años 70 con los archivos de investigación de algunos de los primeros esfuerzos documentales y trabajos de televisión y terminando con algunas de las revisiones de las exposiciones fotográficas de Ortiz.

Box Caja	Folder Cartapacio	
1	1	<b>Personal Papers (1977-1998)</b>
	2	Correspondence, 1977-1993
	3	Ephemera, 1980s-1990s
	4	<i>Kennedy Center News</i> , 1998
	5	"Moody Blues," Alcoholism and Narcotics Anonymous (NA), 1980s
	6	PAL (Police Athletic League) Video Project Overview, 1990s
	7	Puente, Tito, Scholarship Fund Concert, 1981
	8	Save East Harlem, 1984
	9	<b>Early Works (1975-1987)</b>
	10	Clippings: FALN (Fuerzas Armadas de Liberación Nacional Puertorriqueña), 1977
	11	Clippings: Puerto Rican Nationalists, 1975-1979
	12	Clippings: Statue of Liberty Takeover, 1977
	13	Documentary: <i>Puerto Rico: Paradise Invaded</i> (notes, description, and historical outline)
	14	<i>Imágenes Latinas</i> , 1976-1978
	15	Lebrón, Lolita, Correspondence, 1977
	16	Lebrón, Lolita, Research and Production File, 1975-1978
	17	Puerto Rican Nationalist Party Newsletter, 1987
18	Ronda, Efraín for <i>Imágenes Latinas</i> , 1978	
2	1	<b>South Bronx (1971-2002) – chronological order</b>
	2	Clippings: South Bronx, 1971-1979
	3	Clippings: South Bronx, 1978-1980
	4	<i>The South Bronx: An Undeclared War</i> : Project Documents, 1977-1979
	5	Association for Improvement of the Brownstone Community, 1977-1984
	6	The South Bronx Plan and Research Files, 1978-1980
	7	Barrat, Martine, <i>South Bronx Street Gangs</i> Tape Transcripts, ca. 1978
	8	<i>Devastation / Resurrection: The South Bronx</i> , 1979-1980
	9	<i>Fort Apache, The Bronx</i> Documentary Notice, 1980
10	<i>South Bronx: Work in Progress</i> Notice, 1980s	

9 *Neighborhood: The Journal for City Preservation*, 1982  
10 Bronx Council for the Arts Newsletter, 1988  
11 Clippings: García, Robert, 1988  
12 Longwood Historic District Community Association, 1993  
13 *Urban Mythologies* at the Bronx Museum of Art, 1999  
14 Place Matters: Projects, 2000  
15 Photography Exhibits, Acquisitions and Reviews, 2001  
16 *Comeback in the Bronx*, Ford Foundation Report, 2002

**3** **Nubia Music Society (1978-1986)**  
1 Nubia - Altman, Richard, Volunteer Lawyer, 1978-1984  
2 Nubia - Brochures and Events, 1979-1983  
3 Nubia - Correspondence, 1982-1985  
4 Nubia - Correspondence re: Festivals, 1985  
5 Nubia - Correspondence re: *Machito*, 1985  
6 Nubia - Correspondence re: *Salsa Meets Jazz*, 1985  
7 Nubia - Equipment Insurance, 1981-1982  
8 Nubia - Filing System, 1986  
9 Nubia - Financials, 1977-1986  
10 Nubia - Legal Papers: Resolutions and By-laws, 1979-1985  
11 Nubia - Leymarie, Isabelle - Letter of Resignation, 1984  
12 Nubia - Related Organizations, 1980s

**Machito: A Latin Jazz Legacy – Funding (1979-1986)**  
13 Crew Resumes, ca. 1980  
14 Ford Foundation, 1982-1983  
15 Foundations and Exempt Organizations, ca. 1980  
16-17 Funding Requests, 1979  
18 Letters of Support, 1984-1986  
19 National Endowment for the Humanities, 1980-1984

**4** 1 New York State Council for the Humanities, 1980-1983  
2 Original Materials, Socarrás, Alberto and Machito, ca. 1979  
3 Other Sources of Funding, 1980  
4 Post-production Funding Request Packet, ca. 1984  
5 Sample Film Budgets, ca. 1980

**Machito: A Latin Jazz Legacy - Production (1980-1987)**  
6 Allen, John E. Historical Footage, 1984-1986  
7 Archival / Historical Footage, 1980-1987  
8 Archival / Historical Images, undated  
9 Correspondence: Cruz, Celia, 1985  
10 Correspondence: Gordon, Dexter, 1985  
11 Con la misma pasión Footage Release, 1984  
12 Editing Machine Rental, 1981-1982  
13 Film Titles, ca. 1985  
14 Interview Summaries (and Production Credits), ca. 1985  
15 Mambo Madness Introduction, undated  
16 Materials Sent to Lab (Wild Sound, Sync Rolls, M.O.S), ca. 1984  
17 Music Copyright, Zimmerman, Barbara, 1986  
18 Narration, English (includes drafts), ca. 1985  
19 Narration, Spanish (includes drafts), ca. 1985  
20 Navarro, Paco, Narrator, 1985  
21 Ochentas (Nightclub Dancing Scene), 1983-1985  
22 Pagani, Federico, Nightclub Promoter, Interview Transcript, 1980s

23 Performance Selects, ca. 1985  
 24 Post-production Needs, ca. 1985  
 25 Publicity Format Information, ca. 1985  
 26 Publicity Mailer, ca. 1985

5           1       Publicity Package, Spanish, ca. 1985  
               2       Release Forms, 1980-1985  
               3       Rhythm of Rumba, 1980-1981  
               4       Screening Interests/Film Festivals, 1986-1987  
               5       Script Development, 1980s  
               6       Sound Rolls, 1980s  
 7-8        7-8     Subtitles, English, ca. 1985  
               9       Subtitles, Spanish, ca. 1985  
               10      Synopsis, English, ca. 1985  
               11      Synopsis, Spanish (Machito: La Herencia del Jazz Latino), ca. 1985  
               12      Synopsis, Japanese, , ca. 1986  
               13      Transit Media, Shipping Services, 1985-1986  
               14      Written Excerpts from Videotape, , ca. 1983  
               15      Workprint, ca. 1984

***Machito: A Latin Jazz Legacy – Film Festivals and Screenings*** -  
 chronological by festival year and then alphabetical by event title (1985-1991)

16 Biarritz Festival (France), 1986  
 17 Chicago International Film Festival, 1986  
 18 Cuban Film Festival, 1986  
 19 FilmFest München (Germany), 1986  
 20 Greenwich Village Jazz Festival, Jazz Film Series, 1986  
 21 Los Angeles International Film Exposition (Filmex), 1985-1986  
 22 Miami Film Festival, 1986

6           1       National Latino Film and Video Festival, 1985-1986  
               2       Northwest Film and Video Center, Portland, Oregon, 1986  
               3       Rhapsody Films, 1986  
               4       Sydney Film Festival (Australia), 1986  
               5       American Film Institute Fest-Los Angeles, 1987  
               6       American Film and Video Festival, 1986-1987  
               7       American Museum of Natural History, 1987  
               8       Festival dei Popoli (Florence, Italy), 1986-1987  
               9       Film in the Cities (St. Paul, Minnesota), 1987  
               10      Guadalupe Cultural Arts Center (San Antonio, Texas), 1987  
               11      National Museum of American History, 1987  
               12      San Francisco International Film Festival, 1987  
               13      Semana Internacional del Cine de Autor (Málaga, Spain), 1987  
               14      Festival des Films du Monde/World Film Festival (Montreal, Canada),  
                     1987-1988  
               15      Festival Internacional de Cine y Música and Barcelona Film Festival  
                     (Spain), 1988  
               16      Göteborg Film Festival (Sweden), 1988  
               17      Latino Collaborative (New York, NY), 1988  
               18      Port Washington (NY) Library, 1988  
               19      Primer Festival de Cine San Juan (Puerto Rico), 1988  
               20      Fondo del Sol, Visual Arts and Media Center, 1991

		<b><i>Machito: A Latin Jazz Legacy – Press</i></b> (1985-1987)
	21	Reviews and Notices, 1985-1987
	22	Scrapbook, ca. 1987
		<b><i>Machito: A Latin Jazz Legacy – Television Rights and Distribution</i></b> (1984-1994)
	23	American Federation of the Arts (AFA), Distributor, 1988-1991
	24	Corporation for Public Broadcasting, PBS and WNET, 1985-1987
	25	Icarus Films, Sales and Rentals, 1985-1994
<b>7</b>	1-2	Played in the USA, Television Series Packet, 1991
	3	Television Rights, Domestic and International, 1984-1988
	4	Video Sales and Rental Inquiries, 1988-1989
		<b>Frank “Machito” Grillo</b> (1976-1985)
	5	Articles and Clippings, 1976-1983
	6	City Hall Festival, 1981
	7	Discography, 1984
	8	Interview Transcript – Ortiz, Isabelle (Leymarie), 1979
	9	Interview Transcripts – WKCI, 1980s
	10	Interview Transcript – WKCR, 1980
	11	Legislation for Machito Square, 1985
	12	Obituaries, 1984
	13	Orchestra, 1983
	14	Research Files, 1980s
	15	S.C.O.U.T. (Senior Citizens Outreach Unit Teams) Brochure, 1980s
		<b>Latin Jazz Research Files</b> (1977-1993)
	16	Clippings: Latino Images, 1987
	17	Clippings: Musicians, 1977-1993
	18	Jazz Films, 1979-1987
	19	Latin Jazz Articles, 1978-1981
		<b>Filmmaking Resources</b> (1980-1993)
<b>8</b>	1	The Discovery Program, 1989
	2	Film Archives, 1980-1992
	3	Film/Media Support Organizations, 1987-1991
	4	Film/Video Production Services, 1981-1992
	5	Film/Video Resources, ca. 1992
	6	Films with a Purpose, 1987
	7	Independent Feature Project, 1988-1992
	8	Independent Producers, 1987
	9	Latin American Film Contacts, 1980s
	10	Latino Collaborative, 1987-1993
	11	Media Alliance, 1986-1987
	12	Women Make Movies, 1990s
		<b>The Village Gate: Salsa Meets Jazz</b> (1985)
	13	Co-production Cover Letter, 1985
	14	Fact Sheet, 1985
	15	Legal Papers, 1985
	16	Press, 1985
	17	Proposal Text for Salsa Meets Jazz, 1985
	18	Rights and Budget, 1985

		<b><i>Spirit of Survival – Funding</i></b> (1990-1993)
9	1	Corporation for Public Broadcasting Applications, 1991
	2	Crew Resumes, ca. 1991
	3	Electronic Arts Grants Program, Finishing Funds, 1992
	4	Film Budget, Drafts, ca. 1991
	5	Foundation Applications and Brochures, 1991
	6	Foundation for Independent Video and Film, Edelman Family Fund Application, 1991
	7	Funding Exchange Grant, Paul Robeson Fund, 1991-1993
	8	Funding Sources, 1987-1991
	9	Latino Collaborative/ National Latino Communication Center, 1992
	10	Media Network, 1990-1993
	11	New York State Council on the Arts, 1992
	12	North Star Fund Application, 1992
	13	Project Descriptions, ca. 1991
		<b><i>Spirit of Survival – Production</i></b> (1990-1992)
	14	Contacts, 1990s
	15	Correspondence, 1990-1992
	16	Cover Sheet and Letterhead, ca. 1991
	17	Logging Journal, ca. 1992
	18	Notebooks, ca. 1992
	19	Receipts, Pre-production, 1991
	20	Release Forms, ca. 1992
		<b><i>Spirit of Survival – Publications</i></b> (1989-1992)
10	1	ACT UP: AIDS Activism, 1992
	2	ACT UP: Media Committee Press Clips, 1992
	3	AIDS Activist Haslip, Katrina, 1992
	4	AIDS Pamphlets, 1991
	5	The Body Positive, 1992
	6	Bureau of Communicable Disease Control/NYS Department of Health, 1991-1992
	7	People with AIDS (PWA) Newsletters, 1989-1991
	8	People with AIDS (PWA) Newslines, 1990-1992
	9	People with AIDS (PWA) Newslines, 1992
	10	SIDAhora, 1991-1992
	11	Stand-Up, Jones, Louis, Emmaeus House, ca. 1992
		<b><i>Spirit of Survival – Subject Files</i></b> (1987-1993)
	12	AIDS and Activism, 1992
	13	AIDS Alternative Treatments, 1992
	14	AIDS Case Studies, Prisoners, 1991
	15	AIDS, the Center for Disease Control, ca. 1991
	16	AIDS and Clinical Programs/Treatments, 1990-1991
11	1	AIDS Conference, Amsterdam, 1992
	2	AIDS Discrimination, 1989
	3	AIDS Health and Nutrition, 1992
	4	AIDS Housing Opportunities, 1991
	5	AIDS and the Law, 1990
	6	AIDS Media – Films, Tapes, Video, Audio Resources, 1990-1991
	7	AIDS Network of Organizations, 1989-1991
	8	AIDS, Other, 1991-1993
	9	AIDS and Puerto Ricans/Latinos, 1989-1991

- 10 AIDS and Race, 1987-1991
- 11 AIDS Support Groups and Shelters for Families and Victims, ca. 1990
- 12 AIDS and Tuberculosis (TB), ca. 1990
- 13 AIDS and Women/Hispanic Women, 1989-1991
- 14 AIDS Workshop: Puerto Rican Coalition, 1991

**Prisons**

- 15 American Jail Association, American Jails, 1992
- 16 Correctional Association, List of Prisons, 1990-1992
- 17 Rikers Island, ca. 1993

**Works by Others (1974-1992)**

- 18 Leymarie, Isabelle, Asdrubal and Flavio, 1974
- 19 Rand, Lillian - Film Project Synopsis, undated
- 20 Sánchez, Edwin, Unmerciful Good Fortune, 1992
- 21 Torres, Javier, Hardchanges, undated
- 22 Torres, Javier, A Sane Guide to Madness, Volume 1, undated

**Series II: Photography (1940s-2006)**

Ortiz's photographic works have been divided into four groups. The first is made of negatives and contact sheets, the bulk of this series. These were kept by Ortiz in binders organized by subject matter and that arrangement has been preserved. The subjects include: the South Bronx; Machito and other musicians; demonstrations/protests and parades; arts and culture; community centers; travel; and family and friends. There is a small set of photographic prints, which have been collected in a separate subseries. They have been organized according to the same subject headings. For the most part, the negatives for these prints are available. The photographic prints range in size from 4x6" to 8x10" and are mostly black and white. The third group is made up of a set of negatives and smaller, color and black and white prints (3x5" and 4x6"), which were found in the original packaging from the commercial film developers. These are here identified as "snapshots." And finally, slides (in color and black and white) were originally stored either in sheets collected in binders or sets in small cardboard or plastic boxes. The original arrangement of these slides has been preserved, and these are likewise organized using the same subject headings.

**Serie II: Fotografías (1940s-2006)**

Los trabajos fotográficos se han dividido en cuatro grupos. El primero está compuesto de negativos y hojas de contacto y constituye la mayor parte de esta serie. Estos fueron conservados por Ortiz en carpetas organizadas por temas y se ha mantenido la misma organización. Los temas incluyen: el Sur del Bronx; Machito y otros músicos; demostraciones/protestas y desfiles; arte y cultura; centros comunitarios; viajes; y familia y amigos. El segundo grupo es un pequeño paquete de impresiones fotográficas que ha sido archivado en una sub-serie separada. Está organizado siguiendo el mismo tema del título. La mayor parte de los negativos de estas impresiones están disponibles. Las impresiones fotográficas varían en tamaño de 4x6" a 8x10" y en la mayor parte están en blanco y negro. El tercer grupo se compone de un paquete de negativos y de impresiones fotográficas en blanco y negro más pequeñas (3x5" y 4x6"), que fueron halladas en el empaque original de los productores de cine comercial. Estas están identificadas como "instantáneas." Y finalmente, las diapositivas (en color y en blanco y negro) fueron originalmente recolectadas en hojas mantenidas en carpetas o por paquetes en pequeñas cajas plásticas o de cartón. La organización original de estas diapositivas se ha conservado, y están en general organizadas de acuerdo al mismo tema del título.

<b>Box</b>	<b>Folder</b>
<b>Caja</b>	<b>Cartapacio</b>

		<b>Negatives and Contact Sheets</b>
		<b>South Bronx – Buildings and Landmarks (1970s-1999)</b>
12	1	Beck Street, 1970s-1990s
	2	Beck and Kelly Streets, 1977-1981



- 3 Brook Avenue (Including Rent Strike), 1975-1980
- 4 Charlotte Street, 1970s-1995
- 5 Fox Street, 1980-1998
- 6 Intervale Avenue, 1978
- 7 Intervale Avenue Subway Station, 1989-1990
- 8 Kelly Street, 1979-1997
- 9 Longwood Avenue, 1975-1997
- 10 Prospect Avenue, 1970s-1980s
- 11 P.S. 39 Playground, 1994
- 12 Bill Rainey Park, ca. 1996
- 13 Southern Boulevard, 1970s-1996
- 14 St. Athanasius Church, 1970s-1998
- 15 Various Buildings, 1970s-1999
  
- South Bronx – Community Residents (1970s-1999)**
- 16 Beck Street Residents, 1979-1999
- 17 Fox Street Residents, 1970s-1990s
- 18 Longwood Avenue Residents, 1974-1999
  
- 13**
- 1 Longwood Historic Brownstone Association, 1970s-1990s
- 2 South Bronx Residents, Selects, 1970s
- 3 South Bronx Residents, Various, 1970s-1999
  
- South Bronx – Other (1970s-1999)**
- 4 “Chita’s Funeral,” 1970s
- 5 Father Gigante (Gigante, Louis R. (City Councilman)), 1970s-1980s
- 6 *Fort Apache, The Bronx* Production, ca. 1980
- 7 Garbage Strike, 1975
- 8 Hunt’s Point, 1970s-1999
- 9 Longwood Avenue/Southern Boulevard Fire, 1998
- 10 Neighborhood Businesses, 1970s-1980s
- 11 Pope John Paul II’s South Bronx Tour, 1979
- 12 St. Thomas Aquinas Church, 1999
  
- South Bronx – Politics and Politicians (1970s-1990s)**
- 13 FALN (Fuerzas Armadas de la Liberación Nacional Puertorriqueña) Alba, Vincent and Pérez, David
- 14 Feliciano, Carlos (Head of the Puerto Rican Nationalist Party), 1970s
- 15 Hernández Colón, Rafael (Governor of Puerto Rico) at Yale University, 1970s
- 16 Koch, Edward I. (Mayor of the City of New York), 1970s
- 17 Moniyhan, Patrick (U.S. Senator for the State of New York) South Bronx Tour, 1994
- 18 P.S.P. (Partido Socialista Puertorriqueño), 1970s
- 19 Politicians, Various, 1970s-1990s
- 20 Serrano, José (New York City Assemblyman), 1980s-1990s
  
- South Bronx and the Streets of New York City**
- 21 NYC Neighborhoods, 1975-1990s
- 22 NYC Subway, 1970s-1990s
- 23 Streetwise/Street Portraits , 1970s-1990s
  
- Grillo, Frank “Machito”**
- 14**
- 1 Machito, Archival/Historical Images, undated
- 2 Machito and Family, 1970s-1980s

3 Machito Festival at City Hall, 1981  
4 Machito Performances, 1970s-1980s  
5 *Machito* Production Stills, ca. 1984  
6 Machito Square Dedication, 1985  
7 Machito at The Village Gate, 1980s

### **Musicians**

8 Barretto, Ray, 1980s  
9 Cajones (Cuba), 1980s  
10 Chantells, 1991  
11 Conjunto Libre, 1980s  
12 Cruz, Celia, 1980s  
13 Harris, Barry, 1980s  
14 Lucca, Papo, 1980s  
15 Medina, Henry, 1980s  
16 Musicians, Individuals by Name (from Camilo, Michel to Toro, Yomo),  
1970s-1980s  
17 Musicians, Mixed and Various, 1970s-1980s

15

1 Palmieri, Eddie, 1980s  
2 Palmieri, Eddie and Charlie, 1970s-1980s  
3 Puente, Tito, 1970s-1980s  
4 Simon, Paul, 1980s-1990s  
5 Simon, Paul - *The Capeman*, 1997-1998  
6 Socarrás, Alberto, 1970s  
7 Valentin, David, 1980s

### **Musicians – Concerts and Venues**

8 Bauzá, Mario Tributes, 1980s  
9 Madison Square Garden, 1980s  
10 New York Casino, 1979-1980  
11 Newport Jazz Festival, 1979  
12 Parker, Charlie Jazz Festival, 1998  
13 The Village Gate, 1980s

### **Demonstrations/Protests**

14 ACT UP (AIDS Coalition to Unleash Power)/ AIDS Marches, 1993-1999  
15 Boston Demonstration Against Racism, [1974]  
16 Chile, 1980s  
17 Construction Workers, 1998  
18 Diallo, Amadou, 1999  
19 El Barrio, 1973  
20 Homeless at Union Square, ca. 1990s  
21 Hostos Community College (CUNY) demonstrations, 1976  
22 International Women's Day, 1975  
23 Jobs at Charlotte Street, 1976  
24 Lincoln Hospital Detox Center, 1975  
25 Million Youth Marches, 1998-1999  
26 New York City Budget Cuts, 1975  
27 Palestine Liberation Organization (PLO) at the United Nations, 1974  
28 Police Brutality, 1980s

16

1 Puerto Rican Nationalists (The Five), 1979  
2 Save East Harlem, Save El Museo, 1984  
3 *Seinfeld* Outcry, 1998

- 4 South Bronx Asthma, 1998
- 5 Statue of Liberty Takeover, 1977
- 6 Various Demonstrations, 1970s-1990s
- 7 Vieques, 1990s
- 8 The Wilmington Ten, (Chavis, Benjamin and Davis, Angela), 1977

**Parades**

- 9 "Latin Parade," Fifth Avenue, 1981
- 10 Mardi Gras Parades, 1970s
- 11 Puerto Rican Day Parade, 1975-1976
- 12 Puerto Rican Day Parade, 1996
- 13 Puerto Rican Day Parade and Banquet, 1998
- 14 Puerto Rican Day Parade: Lebrón, Lolita, 2000

**Arts and Culture**

- 15 Bethesda Fountain, Central Park Jams, 1970s
- 16 Bomba and Plena at Central Park, 1980s
- 17 Bronx Museum of the Arts Exhibition, Urban Mythologies, 1999
- 18 El Centro de Estudios Puertorriquenos, 1970s-1997
- 19 Cultural Institutions, Other Artists (including Taller Boricua, La Casa de la Herencia Cultural Puertorriquena, Public Theater, Nuyorican Café, Nuyorican Village Theater), 1970s-1990s
- 20 Dance Performances (including Santeria, Tropicana, Afro-Cuban, Retumba), 1980s-1990s
- 21 Museo del Barrio, 1990s
- 22 Museo del Barrio's *Taíno* Exhibition, 1997
- 23 Museo del Barrio – Tres Reyes Magos, 2000
- 24 Puerto Rican Traveling Theatre, 1970s-1980s

**Artists**

- 17 1 Cardenal, Ernesto, 1970s-1980s
- 2 Fuentes, José, 1970s-1980s
- 3 Magique Performers, 1970s-1980s
- 4 Morales, José, 1980s
- 5 Pietri, Pedro, 1990s
- 6 Ronda, Efraín, 1978

**Community Centers**

- 7 Grand Street Settlement, 1997
- 8 Lt. Joseph P. Kennedy Community Center, ca. 1996-1998
- 9 Kennedy Center - Basketball, ca. 1996-1998
- 10 Kennedy Center - Computers, ca. 1996-1998
- 11 Kennedy Center - Market, ca. 1996-1998
- 12 Kennedy Center - Metropolitan Museum of Art, 1996
- 13 Kennedy Center - Olympics, ca. 1996-1998
- 14 Kennedy Center - Staff Portraits, ca. 1996-1998
- 15 Police Athletic League (PAL) - Brooklyn Schwartz Center, 1996
- 16 Police Athletic League (PAL) - Webster Center, 1996
- 17 Police Athletic League (PAL) at the Armory with Jackie Joyner-Kersey, 1996
- 18 Police Athletic League (PAL) - New South Bronx Center Construction, 1996
- 19 Police Athletic League (PAL) - South Bronx Center Opening, 1996
- 20 Police Athletic League (PAL) - Playstreet Opening, 1996
- 21 Police Athletic League (PAL) - Summer Olympics at Riverbank Park, 1996

- 22 Police Athletic League (PAL) - Central Park Playstreet Summer Finale, 1996
- 23 Police Athletic League (PAL) - Yankees Tickertape Parade, 1996
- 24 Police Athletic League (PAL) - Woman of the Year, 1996
- 25 Police Athletic League (PAL) - Christmas Party, 1996
- 26 Police Athletic League (PAL) - South Bronx Center, 1996
- 27 Police Athletic League (PAL) - Boxing/Karate, 1997
- 28 Police Athletic League (PAL) - Month, 1997
  
- 18**
  - 1 Police Athletic League (PAL) - Phipps Center Playstreet Ceremonial, 1997
  - 2 Police Athletic League (PAL) - Ringling Brothers and Barnum & Bailey Circus, 1998
  - 3 Police Athletic League (PAL) - Playstreet, 1998
  - 4 Police Athletic League (PAL) - Riverbank Park Track and Field, 1998
  - 5 Police Athletic League (PAL) - Carnival, 1998
  - 6 Police Athletic League (PAL) at the Armory, 1998
  - 7 Police Athletic League (PAL) - Christmas, 1999
  - 8 Police Athletic League (PAL) – Basketball, ca. 1996-1999
  - 9 Police Athletic League (PAL) - Carnival, ca. 1996-1999
  - 10 Police Athletic League (PAL) - Christmas, ca. 1996-1999
  - 11 Police Athletic League (PAL) - Duncan Center, ca. 1996-1999
  - 12 Police Athletic League (PAL) - Ethnic Day, ca. 1996-1999
  - 13 Police Athletic League (PAL) - Riverbank Basketball Tournament, ca. 1996-1999
  - 14 Police Athletic League (PAL) - Schwartz Games, ca. 1996-1999
  - 15 Police Athletic League (PAL) - Softball, ca. 1996-1999
  - 16 Police Athletic League (PAL) - Sports Dinners, ca. 1996-1999
  - 17 Police Athletic League (PAL) - Track and Field, ca. 1996-1999
  - 18 Police Athletic League (PAL) - Various , ca. 1996-1999
  - 19 Police Athletic League (PAL) - Youth Forum, ca. 1996-1999
  - 20-21 United Bronx Parents (UBP), 1977-1978
  
- 19**
  - Travel**
  - 1 Travel, Alderson, West Virginia, Federal Prison Camp (Lebrón, Lolita), 1977
  - 2 Travel, Cuba, ca. 1974
  - 3 Travel, Málaga, Spain, 1987
  - 4 Travel, Munich, Germany, 1986
  - 5 Travel, Puerto Rico
  - 6 Travel, San Antonio, Texas, 1987
  - 7 Travel, Sri Lanka
  - 8 Travel, Various
  
  - Ortiz Family and Friends**
  - 9 Mom and Pop
  - 10 Leymarie, Isabelle
  - 11 Francey
  - 12 Lulu
  - 13 Friends and Family
  
  - Other**
  - 14 FAO Schwartz
  - 15 Lincoln Acupuncture/Detoxification
  - 16 Puerto Rico - Archival/Historical Images
  - 17 Miscellaneous

20		<b>Photographic Prints (1973-2005)</b>
	1	Exhibition Set, Select Prints, ca. 1980
	2	Lebrón, Lolita, 1977
	3	South Bronx, ca. 1980
		<b><i>Machito: A Latin Jazz Legacy</i></b> – Archival/Historical Images
	4	Anacaona, undated
	5	Cuba, undated
	6	Curbelo, José, undated
	7	Graciela (Pérez-Gutiérrez), undated
	8	Grillo, Frank “Machito”, undated
	9	Grillo, Frank “Machito” and his Orchestras, undated
	10	New York City, undated
	11	Newspaper ads, undated
	12	Nightclubs and bands, undated
	13	Pacheco, Johnny, undated
	14	Pagani, Federico, undated
	15	Paris, undated
	16	Pozo, Luciano “Chano”, undated
	17	Puente, Tito, undated
	18	Rodriguez, Tito, undated
19	Socarrás, Alberto, undated	
20	Vera, María Teresa, undated	
	<b>Grillo, Frank “Machito”</b>	
21	Grillo, Frank “Machito”, ca. 1978-1983	
22	Machito Festival at City Hall, 1981	
23	Machito Production Stills, ca. 1981-1983	
24	Machito Square Dedication, 1985	
	<b>Musicians</b>	
25	Barretto, Ray, 1970s-1980s	
26	Bauzá, Mario, 1980s	
27	Cajones (Cuba), 1980s	
28	Camero, Cándido, 1980s	
21	1	Cruz, Celia, 1980s
	2	Dalto, Jorge, 1980s
	3	Gil, Gilberto, 1980s
	4	Lucca, Papo, 1970s
	5	Musicians, by Others, 1980s
	6	Musicians, Various, 1980s-1990s
	7	Palmieri, Eddie, 1980s
	8	Palmieri, Eddie and Charlie, 1980s
	9	Patato (Valdés, Carlos), 1980s
	10	Puente, Tito, 1980s
	11	Torin, Sid, Symphony Sid, 1983
	12	Valentin, David, 1980s
	13	Demonstrations, 1974-1998
	14	Puerto Rican Day Parades, 1970s
	15	Museo del Barrio, Taíno Exhibition, 1997
	16	Puerto Rico Traveling Theatre, 1970s-1980s
	17	Ronda, Efraín – Archival/Historical Images, undated
	18	Lt. Joseph P. Kennedy Community Center, ca. 1996-1998
	19	Police Athletic League (PAL), 1996-1999

- 22
  - 1 Police Athletic League (PAL), 1996-1999
  - 2 Travel, Italy, 1980s
  - 3 Travel, Various, 1980s-1990s
  - 4 Ortiz, Carlos, 1970s-1990s
  - 5 Ortiz Family and Friends, 1970s-1990s
  - 6 Miscellaneous, 1970s-1980s
  - 7 Mounted Prints, ca. 1980
  - 8 Prints by Others, 1980s
  - 9 Postcards – El Centro Presents the Photographs of Carlos Ortiz, 2005
  - 10 Postcards, Various, 1970s-1990s
- Snapshots (1987-2006)**
  - 11 South Bronx Buildings, 1990s-2000s
- 23
  - 1 South Bronx Residents, 2000s
  - 2 South Bronx Street Murals, 1994
  - 3 Bill Rainey Park, 1990s-2000s
  - 4 St. Athanasius Church, 1990s-2000s
  - 5 Subway and NYC Streetwise, 1990-2000s
  - 6 Musicians, 1980s-1990s
  - 7 Puente, Tito, Funeral, 2000
  - 8 ACT UP – Gilbert Serrano, 1990s
  - 9 Anti-George W. Bush demonstration, 2004
  - 10 9/11 Memorials, World Trade Center Site, 2005
  - 11 Puerto Rican Day Parade – Fifth Avenue Preparations, 2004
- 24
  - 1 Puerto Rican Day Parade, ca. 2004
  - 2 Puerto Rican Traveling Theatre, ca. 1980
  - 3 Museo del Barrio – Tres Reyes Magos, ca. 1999
  - 4 Dancers/Performers, 1990s
  - 5 Travel, Italy, ca. 1988
  - 6 Travel, Málaga, Spain, ca. 1987
  - 7 Travel, Portugal, 2006
  - 8 Travel, Puerto Rico, 1980s
  - 9 Travel, San Antonio, Texas, ca. 1987
  - 10 Travel, Sri Lanka, 1980s
- 25
  - 1 Travel, Various, 1980s
  - 2 Ortiz Family and Home, 1940s-2000s
  - 3 Ortiz Friends and Family, 1980s-2000s
  - 4 Various, Mixes Sets, 1980s-2000s
  - Slides (1975-2000)**
  - 5 South Bronx Set, Selects, 1970s
  - 6 South Bronx Set, People, 1970s-1980s
  - 7 South Bronx Buildings, 1970s-1980s
- 26
  - 1 South Bronx Buildings, 1995-1997
  - 2-3 South Bronx People and Residents, 1970s-1990s
  - 4 South Bronx Politicians, 1970s-1980s
  - 5 South Bronx Street Murals, 1990s
  - 6 South Bronx Images for Jill Jonnes's "Briefly Noted," 1995
  - 7 Fort Apache, The Bronx Production, 1980
  - 8 NYC Neighborhoods / Streetwise, 1990s

27	1	Machito (Grillo, Frank "Machito"), 1980s
	2-3	Musicians, 1970s-1990s
	4	Puerto Rican Day Parades, 1976, 1978, 1981, 1988, 2000
	5	Puerto Rican Traveling Theatre, ca. 1979-1983
	6	Museo del Barrio, 1980s-1990s
	7	Dancers/Performers, 1970s-1990s
	28	1
2		Lt. Joseph P. Kennedy Community Center, ca. 1996
3		Travel, Brazil
4		Travel, Cuba, 1982
5		Travel, Italy, 1986, 1997
6		Travel, Munich, Germany, 1986
7		Travel, Puerto Rico, 1975-1985
8		Travel, Sri Lanka, Thailand, Burma, 1983
9-10		Travel, Thailand, Sri Lanka, 1981-1983
29	1	Travel, Various, 1970s-1990s
	2	Ortiz Family, 1970s-1990s
	3	Ortiz Friends, 1970s-1990s
	4-5	Various, Mixed Sets, 1970s-1990s

### Series III: Audio (1980s-1990s)

The audio collection is made up of over 150 ¼" open reel sound tapes. The technical descriptions and summaries on the boxes describe them as interviews for the *Machito: A Latin Jazz Legacy* documentary project and live performances to be included in the final cut. Interview subjects include: Arturo "Chico" O'Farrill, Sid "Symphony Sid" Torin, Federico Pagani, Tito Puente and Ray Barretto. Audio also includes music and sound effects used in the film. Some of this footage may also have been collected in preparation for the *Village Gate: Salsa Meets Jazz* project.

### III. Grabaciones de sonido (1980s-1990s)

La colección de grabaciones de sonido se compone de más de 150 ¼" cintas de sonido de carrete abierto. Las descripciones técnicas y sinopsis en las cajas las describen como entrevistas para el proyecto documental *Machito: A Latin Jazz Legacy* (Machito: un legado del Jazz latino) y actuaciones en vivo para ser incluidas en la grabación final. Los sujetos de las entrevistas incluyen a: Arturo "Chico" O'Farrill, Sid "Symphony Sid" Torin, Federico Pagani, Tito Puente y Ray Barretto. La carpeta de sonido también incluye música y efectos de sonido usados en la película. Algunas de estas grabaciones también pueden haber sido realizadas durante la preparación del proyecto *Village Gate: Salsa Meets Jazz*.

Box Caja	Item Pieza	
30	1	<b>Open Reel Audiotapes</b>
	2	Pagani, Federico (6)
	3	Machito's (7)
	4	Santos / Machito's (8)
	5	Machito's / Wild Sound RM (9)
	6-8	Machito's / Santos (10)
	9	Machito's Life and Story (17-19)
	10	Gordon, Dexter / Conjunto Libre (24)
	11	Machito / Dexter and Buscanda (25)
	12	Machito and Ray Barreto (26)
	13	Barreto, Ray (43)
	14-15	Gillespie, Dizzy / Cosby (44)
		Barreto, Ray / Concinae Sauve (45-46)

16-19	O'Farrel, Chico (47-50)
20	O'Farrel, Chico / 55 <sup>th</sup> Broadway (51)
21	Symphony Sid / Saoco-Village Gate (52)
22-23	Fiesta Folklorica, Central Park (56-57)
24-25	Puente, Tito / Interview (59-60)
26	Machito and Mario Buaza (61)
27-29	Machito / People's Park (66-68)
30	Symphony Sid / Sid Torin (69)
31	Symphony Sid / Interview (70)
32	Machito and Leslie / 105 <sup>th</sup> St (71)
33	Puente, Tito / Roseland (73)
34	Machito / Roseland (74)
35	Castro, Yiomara (75)
36-37	Anaconda Music 1930s (76-77)
38-39	Wild Sound / Havana, Cuba (78-79)
40-41	Mario and Antionette (80, 82)
42	Latin Salsa Disco Club Sounds (84)
43	Ochentas / Wild Track (88)
44	Congas in Central Park (90)
45	Ochard Beach (91)
46	Danzon Chachuo / Street Noise (92)
47-50	AIDS - Fatal Sentence (1, 7-9)
51-52	La Mujer Que Llegaba a las Sies (I-II)
53	808
54	Anchou Thiam / Genealogie Partielle
55	Club Sounds
56	Machito / Latin Music
57	Orquesta Tipica Ideal / P. Motian
58-59	Sound Effects
60-65	Untitled

<b>31</b>	1	Barreto, Ray / Village Gate (1)
	2	Machito's No Sync (2)
	3	Machito's Sync (3)
	4	Machito's No Sync (4)
	5	Machito's 2am Jam Session (5)
	6	Rumbo Sinfonico (11)
	7-11	Machito at Museo del Barrio (12-16)
	12	Machito's Life and Story (20)
	13	Machito / Village Gate (21)
	14	Machito with Dexter Gordon (22)
	15	Conjunto Libre / Dexter Gordon (23)
	16	Latin Roots / All Wild (27)
	17	Gordon, Dexter and Conjunto (28)
	18	Village Gate / Conjunto (28b)
	19	Village Gate (29)
	20-22	Machito / City Hall (53-55)
	23	Machito / Wild Track (58)
	24	Machito and Negro Yanauboro (62)
	25	Machito at Rehearsal (63)
	26-27	Machito / People's Park (64-65)
	28	Machito and Leslie / 105 <sup>th</sup> St (72)
	29	Mario and Antionette (81)
	30	Indoor Sound of Subway E 104 <sup>th</sup> St (83)
	31	Market Place / Machito (85)



	32	Machito / Market Place, Kids Playing, Roller Skates (86)
	33	Special Sounds: Seagulls / Ocean / Traffic / Trolley / Horses / Champagna (87)
	34	Ochentas / Wild Track (89)
	35	Afro-Cuban Jazz (93)
	36	Machito / Senior Citizens Center (94)
	37-39	Imagenes (1, 3-4)
	40-49	Socarras, Alberto (1-10)
	50	# 1
	51	4 Numeros de Machito en el Show de las 12
	52	Alex Mambo
	53	Fort Apache
	54	Latin American Film Project, Inc.
	55	Martinez, Manuel / Narration
	56	Ojos Azules
	57	Stop Recording
	58-64	Untitled
<b>59</b>	1-3	Cotton Club / Machito (30-32)
	4-6	Concord Hotel (33-35)
	7-13	Machito / Block Party (36-42)
	14	Machito / Stratch (95)
	15	Machito (96)
	16-20	Tribute on 111 <sup>th</sup> St (97-101)
	21-22	Puerto Rican Parade (102-103)
		<b>Audiocassettes</b>
<b>32</b>	1	Canelon, Caridad
	2-6	Dark Knight / J. L. Morales, PhD 1
	7	Radio Vision Cristiana

#### Series IV: Video (1970s-2000s)

The video collection includes VHS, Hi8, U-matic, and Beta tapes, as well as film reels in Super 8, 8mm, and 16mm. Most reels consist of original recordings for the making of *Machito: A Latin Jazz Legacy*, including second and third generations of the film originals, probably used as work tapes during the production process. There are some reels which seem to be related to some of Ortiz's early works, such as the documentary *Puerto Rico: Paradise Invaded*, on the documentary on the local reaction to the film *Fort Apache, The Bronx*, on his profile on cuatro artisan Efraín Ronda and the Statue of Liberty takeover. The Hi8 tapes and videotapes include footage for the AIDS in prison project, *Spirit of Survival*. These include footage from the Fortune Society, which helps ex-offenders reenter society; Stand Up Harlem on acupuncture; AIDS Unity March; traveling shots of Harlem and East Harlem; and a demo tape for the project. Gilbert Serrano is featured in a number of tapes, including Serrano at the AIDS Walk as well his presentations at the World's AIDS Conference and for the doctors at St.

#### Serie IV: Video (1970s-2000s)

La colección de video incluye videos VHS, cintas de videos Hi8, cintas U-matic y Beta, así como rollos de película en Super 8, 8mm y 16 mm. La mayoría de los rollos de película consisten en grabaciones originales para la filmación de *Machito: A Latin Jazz Legacy* (*Machito: un legado del jazz latino*), incluyendo segundas y terceras generaciones de las cintas originales, que probablemente fueron utilizadas como cintas de trabajo durante el proceso de producción. Hay algunos rollos que parecen estar relacionados con algunos de los primeros trabajos de Ortiz como el documental *Puerto Rico: paraíso invadido*, con el documental sobre la reacción local a la película *Fuerte Apache, el Bronx*, con su perfil de Efraín Ronda el artesano del cuatro, y con la ocupación de la Estatua de la Libertad. Las cintas Hi8 y cintas de vídeo incluyen imágenes del proyecto del SIDA en la prisión, *Spirit of Survival* (Espíritu de supervivencia). Estas incluyen imágenes de Fortune Society (la Sociedad de la Fortuna), que ayuda a ex delincuentes a reintegrarse a la sociedad; de Stand Up Harlem

Claire's Hospital. Some of the subjects covered in the photographs can also be found in the video collection: the South Bronx, the Puerto Rican Traveling Theatre, the Puerto Rican Day Parades, the Police Athletic League Centers, and family occasions.

(Levántate Harlem) en acupuntura; de Marcha Unida del SIDA; de tomas de recorridos en Harlem y el Este de Harlem; y de un video de demostración para el proyecto. Gilbert Serrano aparece en varias de las cintas, incluyendo Serrano en la Caminata del SIDA, así como sus presentaciones en la Conferencia Mundial del SIDA y para los médicos en el Hospital Saint Claire. Por último, algunos de los temas abordados en las fotografías pueden encontrarse también en la colección de videos: el Sur del Bronx, el Teatro rodante puertorriqueño, los desfiles puertorriqueños, los Centros de la Liga Atlética de la Policía y ocasiones familiares.

<b>Box Caja</b>	<b>Item Pieza</b>	
		<b>Hi8</b>
<b>32</b>	8	4
	9	AIDS Contingent / Puerto Rican Day Parade
	10-11	AIDS Unity March
	12	AIDS Walk
	13	McWilliams, Alicia
	14-16	Cut Aways
	17-18	Gilbert and Mariana World AIDS Presentation
	19	Serano, Gilbert / St. Claire's Presentation
	20	Katrina - Hunter
	21	Memorial Service / 96 St Amsterdam
	22	Music for Skyline
	23	PAL Christmas Show
	24	Shakea's Party
	25	Shwartz PAL
	26-27	Spirit of Survival
	28	Spirit of Survival / AIDS Demonstration
	29	Spirit of Survival / Inmates with AIDS - Hunter
	30	Spirit of Survival / Street Shots
	31-32	Support Group
	33-34	Lawyer
	35	Testing Tape
	36	Thanksgiving Dinner
	37-45	Untitled
		<b>VHS</b>
	46	Bush / Clinton Bio-Documentary
	47-48	Cut Aways Support Group
	49	Gillespie, Dizzy / Memorial
	50-51	Fortune Society
	52	Havana Interviews
	53	Kiki Cameron
	54	Machito
	55	Mexico City Transportation
	56	NY Skyline / Lawyer
	57	PAL Program Video
	58	Rodriguez, Silvio
	59	Spirit of Survival: AIDS in Prison / Machito: A Latin Jazz Legacy
	60	Spirit of Survival / Cutaways - Traveling Shots of Harlem and East Harlem
	61	Spirit of Survival Demo Tape

	62	Stand-Up Acupuncture
	63-64	Support Group
	65	Take Back Your Block
<b>33</b>		<b>Beta</b>
	1	South Bronx
	2	South Bronx Scenes, Early 1970s
		<b>U-matic</b>
	3	All Summer in a Day
	4	Atlantic City Casinos
	5	Historical Footage, Latin Music and Dance
	6	Machito
	7-8	Machito: A Latin Jazz Legacy
	9	Visiones / Mambo Memories: The Palladium Years
<b>59</b>	23	Imagenes Latinas Sterilization Abuse
	24	Machito: A Latin Jazz Legacy
<b>33</b>		<b>Open Reel Videotapes</b>
	10	52
	11	1976 July / Loft
	12	1978 / Loft Part 1
	13	Abuelo
	14	Untitled
<b>34</b>	1-6	Machito
<b>35</b>	1	Latin Roots
	2-6	Machito
	7	Machito / Street Naming
<b>36</b>	1	Eye to Eye / Isabel Hegner
	2-3	PTP Tito Puente Instrumental
	4	Rhumba 'N Spice / Dizzy Gillespie and Bill Cosby at the Village Gate
	5-6	Untitled
<b>37</b>	1	Fill
	2	Latin Roots / Macho Int. Down Broadway
	3	Machito
	4	Machito / Benny Moré
	5	Machito / Cuba
	6	Puerto Rican Day Parade
	7	Savoy Mambo / Machito
<b>38</b>	1	Cocinando - Ray
	2	Concord Hotel / Merengue
	3	Machito Dedication 113 <sup>th</sup> St
	4	MOS / Cuban, New Orleans, Harlem, Archive
	5	MOS / Machito at City Hall
	6	Rush / Apache
<b>39</b>	1	City Hall
	2	Fort Apache
	3-4	MOF

	5	Music Retrans / Central Park Rhumba, City Hall, Cocinando, Body and Soul, Buscano
	6	People's Park
<b>40</b>	1	English Translation - Scratch
	2	Fill
	3	Machito Recorded Album Music
	4	New Stills
	5	Puerto Rico / Paradise Invaded
	6	Untitled
<b>41</b>	1	50 <sup>th</sup> Anniversary
	2	Anaconda
	3	Machito at City Hall
	4	Machito Lec.
	5	People's Park
	6	Sync Dailles / Tito Puente / Machito Int. Ext. Broadway "Roseland" Interview
<b>42</b>	1	Clear Fill
	2	Machito
	3	Machito: Roots of Latin Music
	4	MOS / Tito / Dancers / Roseland
	5	Pagani Interview
	6	Sound Effects
<b>43</b>	1	For Chris
	2	Macho Apt. / Santero / Pix on Wall
	3-4	Machito / A Latin Legacy
	5	Dance of Hope
	6	Machito
<b>44</b>	1	New Narrator
	2-4	Machito: A Latin Jazz Legacy
	5-6	MOF
<b>45</b>	1	Answer Print
	2-3	Machito
	4	Puerto Rican Parade II
	5	Machito
	6	Miscalculated Japan
	7	Rhythm from Cuba
	8	Machito: A Latin Jazz Legacy
<b>46</b>	1	Anaconda Music
	2	Latin Roots
	3	Machito Lec.
	4	Miriam Colón
	5	South Bronx
	6	Untitled
<b>47</b>	1	Eye to Eye
	2	Hostos
	3	Machito Tests
	4	Nubia Rolls

	5	Our Little Paradise
	6	Papines
	7	Pos Priuls
	8	Untitled
<b>48</b>	1	Block Party
	2	Jonakins, Leslie / Interview
	3	Ochentas / Dancing
	4-6	Statue of Liberty
<b>49</b>	1-2	Machito 50 <sup>th</sup> Anniversary Concert
	3	Machito: A Latin Jazz Legacy
	4	Machito / Afro-Cuban Rhythms
	5	Music / Village Gate
	6	White Leader / Machito
<b>50</b>	1	Conjunto Libre
	2	Machito / People's Park
	3	Manhattan Battleground
	4	Statue of Liberty
	5-6	Untitled
<b>51</b>	1	Freeze Machito
	2	Machito
	3	Mambo Madness
	4	Night and Fog
	5	Salsa USA
<b>52</b>	1	Gordon, Dexter / Interview
	2	Machito 50 <sup>th</sup> Anniversary Concert
	3	Machito Cotton Club
	4	Machito's House
	5	Macho Awards / Diz and Mario Interview
	6	Ochentas
	7	South Bronx
<b>53</b>	1	O'Farrel, Chico / Dupe Sync Track of Interview
	2	Machito: A Latin Jazz Legacy
	3	Machito Dancing with Girl
	4	Machito
	5	Sync Archival Dailies
	6	Untitled
<b>54</b>	1	Academy Leader / Black Fill
	2	Mambo Madness, Las Muchachas / For Transfer
	3	Machito / Dexter Gordon / Village Gate - Outs
	4	Ochentas
	5	People's Park
	6	Untitled
<b>55</b>	1	Moré, Benny - Outs / Puerto Rico and Cuba Stills
	2	Ronda, Effrain
	3-4	Johankins, Leslie / Interview
	5	People's Park
	6	Puerto Rican Parade I

	7	Untitled
<b>56</b>	1-4 5 6	Machito: A Latin Jazz Legacy Barreto, Ray / Performance and Interview at the Gate Untitled
<b>57</b>	1 2 3 4 5-7	Machito Salsa Select Outs Statue of Liberty Untitled
<b>58</b>	1-9	Untitled
<b>59</b>	25-26	Untitled

### Series V: Additions (1970s-2000)

This series contains additional materials donated in November of 2013. They have been arranged by format, corresponding to Series 1-3.

### Serie V: Ingreso (1970s-2000)

### Photography (1970s-2000)

Box Caja	Item Pieza	
<b>60</b>	1	Immediate Family
	2	Family, Friends
	3	Family, Politics, Cultural
<b>OS</b>	1-6	Untitled

### Fotografías (1970s-2000)

### Audio (undated)

Box Caja	Item Pieza	
<b>61</b>	1-2	<b>Open Reel Audiotapes</b>
		Machito - A Latin Jazz Legacy, Spanish Mix (reels 1-2)

### Grabaciones de sonidos (sin fecha)

### Video (1977-1995)

Box Caja	Item Pieza	
<b>61</b>		<b>VHS</b>
	3	Anconda / On T. Monk / La Bamba Club / Ogie and Margo Dance Team
	4	Ear to the Ground, Machito: A Latin Jazz Legacy
	5	A First Step: AIDS Prevention for Drug Abusers
	6	Flashback: An AIDS Video Drama for Teens
	7-8	I Am You, You're Me: Women Surviving Prison Living with AIDS
	9	La Plaza, Machito: A Latin Jazz Legacy

### Videos (1977-1995)

	10	Machito: A Latin Jazz Legacy
	11	Machito: A Latin Jazz Legacy, Spanish, No subtitles
	12	Music is My Life – Marco Rizo
	13	Musica Latina (de 16 mm)
	14	Notes from the Mambo Inn: The Story of Mario Bauza
	15	Silvio Rodriguez: Caribbean Show People
	16	Takeover
	17	Untitled
		<b>Beta</b>
	18	Machito: No Opening Titles
		<b>U-matic</b>
	19	Atlantic City - Casinos
	20	Golden Gate
	21	Machito: A Latin Jazz Legacy
	22	Puerto Rico: Paradise Invaded
		<b>Open Reel Videotapes</b>
<b>62</b>	1-3	Machito
	4	Machito Subtitle Negative
	5	Machito Subtitle Print
	6	Rhythms of Rhumba / Rhythms from Cuba
	7	South Bronx
<b>63</b>	1	Machito - A Latin Jazz Legacy
	2	Numbia Music Society
	3-4	Spanish Narration - mixed track (reels 1 of 2)
	5	Untitled
<b>OS</b>	7	Equestrian Media Remote Shoot Reel 5
	8	Jazz Tonight: Machito
	9	Jazz Tonight: Machito / Machito: A Latin Jazz Legacy
	10-11	Mi Socio
	12-28	Nubia 12-106, 110-127
	29	Rhythms of Rhumba / Rhythms from Cuba
	30	Thrills of Music Machito
	31-33	Untitled